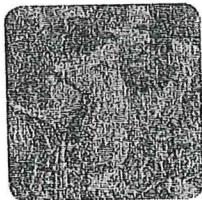
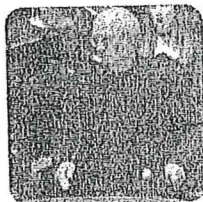
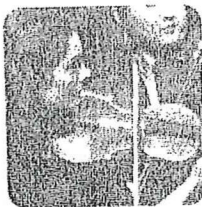
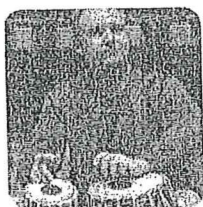


CD 2006--70

UNIVERSITY OF TORONTO FACULTY OF MUSIC



2006-2007 SEASON

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UNIVERSITY
OF TORONTO

Saturday, October 14, 2006
7:30 pm. MacMillan Theatre

University of Toronto Faculty of Music
presents

Symphonic Winds
Jeff Reynolds, conductor

PROGRAM

Ian McDougall	<i>Bells</i>
Donald Coakley	<i>Cantos</i>
Jeff Smallman	<i>Sinfonietta</i> , movements 2 & 3
John Barnes Chance	Variations on a Korean Folk Song
Intermission	
Pierre Leemans	<i>Marche Des Parachutistes Belges</i>
Martin Ellerby	<i>New World Dances</i> Earth Dance Moon Dance Sun Dance
Ralph Vaughan Williams	English Folk Song Suite March - Seventeen Come Sunday Intermezzo - My Bonny Boy March - Folk Songs from Somerset

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Program Notes

Bells

IAN MCDUGALL

This joyful fanfare was composed by Ian McDougall in 1981 for his friend, fellow trombonist John Capon, on the occasion of his wedding. Beginning with solo trumpet the sound of a carillon is gradually created. Professor McDougall recently retired from the University of Victoria after many years as a teacher, internationally celebrated jazz trombonist and composer/arranger.

Cantos

DONALD COAKLEY

Composed in 1973, Cantos is a delightful set of miniatures, juxtaposing solo and tutti textures. The four movements include "Prologue," fast and lively, in 2/4 time, with a short lyrical woodwind passage as the center; "Interlude," lyrical and slow, featuring solo oboe; "Dance," moderato, featuring timpani, bassoon, and piccolo; and "Epilogue," featuring piccolo and xylophone in a lively finale.

Donald Coakley, a native of Cambridge, Ontario, was for many years the Co-ordinator of Music for the Scarborough Board of Education. As such, he was a strong force in the development of the instrumental programme in the Scarborough public schools. He received a Master of Music in Composition and Performance from the Philadelphia Conservatory of Music, studying with the American composer Vincent Persichetti. As well as being an Associate Composer of the Canadian Music Centre, Donald Coakley is a member of the Canadian League of Composers, and the Society of Composers, Authors and Music Publishers of Canada.

Sinfonietta

JEFF SMALLMAN

Sinfonietta is a recent work by Canadian composer Jeff Smallman. Mr. Smallman is organist and choir director at St. Martin-in-the-Fields Anglican Church in South-western Ontario. In 1991 Mr. Smallman

was a finalist in the Search for New Music competition hosted by the Canadian Band Association. Sinfonietta was commissioned by the Stratford Concert Band in memory of euphonist John Belland. The first of the two movements on the programme this evening begins and ends with a euphonium solo, and is very lyrical throughout. The finale is reminiscent of Prokofiev with whimsical tonal shifts and changes in texture.

Variations on a Korean Folk Song

JOHN BARNES CHANCE

John Barnes Chance (1932-1972) composed his best known work, Variations on a Korean Folk Song, in 1965. In 1966 the work won the American Bandmasters Association's Ostwald Award. Chance served in the U.S. Army in Korea in the late 50's. While there, he heard the most popular of all Korean folk songs, *Arrirang* (pronounced AH-dee-dong) and became fascinated with it. This seemingly simple tune is really quite complex, and he used it as the basis for Variations on a Korean Folksong. Korean folk music tends toward sadness and melancholy, perhaps reflecting the country's long history of internal dissension and foreign domination. Chance masterfully crafted this work to capture the spirit and mood of the original song.

March des Parachutistes Belges

PIERRE LEEMANS

Born in Schaarbeek, Belgium, in 1897, Pierre Leemans studied piano, harmony, orchestration, and composition before beginning his teaching career in 1917 at the Etterbeek Music Academy. At 22, he served his year of military duty and returned to teach music again until 1932, when he became the pianist-conductor-program director for the official broadcasting company, N.I.R. In 1934, he won the composition contest for the official march of the 1935 Brussels World Exposition.

After a lifetime of composing, teaching, performing, and conducting, he died in 1980 at the age of eighty-two. *March des Parachutistes Belges* was begun during the First World War but not completed until the end of World War II. A quiet, unaggressive essay in the easy-paced European style, it is set in the form of a "patrol"; the music marches on from the distance, plays, and passes. This arrangement was made by Charles Wiley at the request of his Lamar (Texas) University Band students for the march's first U.S. performance.

New World Dances

MARTIN ELLERBY

Martin Ellerby is a prolific composer in all genres. Born in Britain in 1957, Ellerby has combined composition and teaching, including the London College of Music and Media and the Royal Air Force. *New World Dances* was commissioned by the Royal Northern College of Music, Manchester. It is cast in three short movements and endeavours to capture the pioneering spirit of the journey across the new world. "Earth Dance" is a vigorous overture, pushing out the frontier: the interlude, "Moon Dance", contemplates the huge distances to be crossed and "Sun Dance" represents the spirit of the

American dream, rhythmic and full of energy. The first performance was given by the Royal Northern College of Music Wind Orchestra, conducted by Timothy Reynolds in 1998.

English Folk Song Suite

RALPH VAUGHAN WILLIAMS

Ralph Vaughan Williams (1872-1958) composed this masterpiece for band in 1924, for the Royal Military School of Music at Kneller Hall. As the acknowledged leader of the 20th-century English national school, he had a strong interest in folk music, and traveled throughout Britain collecting folk songs. The three movements of his Suite are based entirely on folk music sources. The first movement includes the songs "I'm Seventeen Come Sunday", "Pretty Caroline", and "Dives and Lazarus". The second is a lyrical setting of the ballad, "My Bonny Boy," with "Green Bushes" as the middle contrasting section. In the Finale, Vaughan Williams combines several Somerset songs ("Blow away the morning dew", "High Germany", "The tree so high", and "John Barleycorn") in a bright and joyful arrangement. This work remains a hallmark of the wind band repertory.

Notes by Jeffrey Reynolds

Biography

Jeffrey Reynolds, conductor of the Symphonic Winds, is Assistant Coordinator of Performance at the Faculty of Music. As well, he is instructor of trumpet, chamber music, jazz history and music education courses. As a trumpeter he has performed and recorded with the Calgary Philharmonic, Hamilton Philharmonic, the Orchestra of the Royal Winnipeg Ballet, the Hannaford Street Silver Band and the Stratford Festival Ensemble among others, as well as playing many theatre and commercial engagements. He is the

conductor of the Toronto District School Board High School Honour Band, the York Region Honour Band, and the Durham Schools Honour Band, as well as the Southampton Festival Winds. He received his Ph.D from the University of Toronto, after degrees from York University, the University of Calgary and the University of Victoria. Jeff is a founding member of the Canadian Wind Band Repertoire Project, and is active as a guest conductor, clinician, journal contributor and adjudicator across Canada.

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Nobuya SUGAWA

One of Japan's most distinguished saxophonists, Nobuya Sugawa studied at Tokyo University of Fine Arts and Music. Sugawa performs over one hundred recitals and concerts per year and has recorded more than 20 CDs, including the highly acclaimed Takashi Yoshimatsu's *Saxophone Concerto Cyber-bird* with BBC Philharmonic (CHANDOS) and MADE IN JAPAN (Toshiba-EMI).

Nobuya has worked with most of Japan's leading orchestras, Philharmonia Orchestra, BBC Philharmonic, Eastman Wind Ensemble, Orchestra Harmonie de la Garde Republicaine, and Aagauer Symphonic Orchestra in Switzerland. In 2001, he performed with NHK Symphony Orchestra conducted by Charles Dutoit.

He toured with jazz bassist Ron Carter in 2000 and with guitarist Martin Taylor in 2002. In 2003, he played at Musikverein Brahmsaal, Vienna.

He has given master classes at music colleges throughout Japan, Europe and the United States. In 2004, he performed with the Tokyo Kosei Wind Orchestra as concert master for their 20th anniversary. His teaching materials with text and CDs are published by De Haske Publications.

Midori NAGAHARA *piano*

Midori Nagahara was born in Saitama. She graduated from Tokyo National University of Fine Arts & Music with top honors. She has won grand prizes at number of Japanese competitions and festivals. She has performed with leading orchestras including the Tokyo Symphony Orchestra, and Central Aichi Symphony Orchestra.

Midori is on faculty with the Tokyo National University of Fine Arts & Music and also works as a freelance accompanist.

Jimmy DORSEY (Arranged by Susumu KUSAKABE) **Oodles of Noodles (Alto)**

James "Jimmy" Dorsey (1904 – 1957) was a saxophonist who flourished at the dawn of jazz, beginning in the 1920's. Known as a child prodigy and at the age of seven, he was already playing the slide trumpet and the cornet in his father's brass band in Pennsylvania. In 1933, he and his brother formed the "Dorsey Brothers Orchestra".

Dating from around the time that the Dorsey Brothers Orchestra was formed, this playful tune seems at home in a dance hall or a crowded jazz café and is almost always a crowd favourite.

Lars-Erik LARSSON **Saxophone Concerto Op. 14 (Alto)**

Lars-Erik Larsson (1908 – 1986) studied composition at the Stockholm Conservatory with Ernst Ellberg in his early years. He continued his studies with Alban Berg in Vienna the following year, and thereafter, 1930 – 1931, with Fritz Reuter in Leipzig. This piece was composed after he left his mother country and furthered his studies. Larsson's inclination to the emerging and evolving neo-classical movement can be clearly heard throughout the concerto.

With the writing of the Saxophone Concerto, Larsson contributed significantly to the growth of the saxophone tradition in Sweden – a tradition which has moved on to other composers and performers, who have brought about international recognition and success.

Takashi YOSHIMATSU **Fuzzy Bird Sonata Op. 44 (Alto)**

Takashi Yoshimatsu (1953 -) was born in Tokyo, Japan, and like Toru Takemitsu, the composer generally considered to be Japan's greatest in the western classical style, did not receive formal musical training while growing up. He left the faculty of technology of Keio University in 1972, and joined an amateur band as a keyboard player, emulating the music of Pink Floyd. He became interested in the jazz and progressive rock scenes, particularly in the possibilities being explored through electronic music.

Commissioned by Sugawa and completed in 1999, Fuzzy Bird Sonata consists of three movements. The first movement, "Run Bird", features an intimate interplay between saxophone and piano. In the second movement, "Sing Bird", a haunting Largo section sends the saxophone soaring over the delicate piano drone. Containing free improvisation sections, the third movement, "Fly Bird", requires the two performers to pay careful attention to each other and allows for melodic invention rarely seen in contemporary saxophone literature.



Piet SWERTS

Dance of Uzume – Dedicated to Nobuya SUGAWA (Alto)

Piet Swerts (1960 -) was the first Belgian grand-prix winner at the Queen Elizabeth International Music Competition in Composition and enjoys an international career.

This work was commissioned by Sugawa in June 2004. Upon its completion, Sugawa immediately sent the following note to the composer:

"The middle part with a rich melodious passage reminds me of the dance of Uzume that can be very expressive... the middle and the syllables that lead to it illustrate overlapping imaged of Uzume's dace getting more furious and the uproar of eight million surprised Kami breaking into laughter and excitement. Towards the end of the middle part, I can visualize that the cave, Ama-no-Iwato, was finally opened and the sun goddess Amaterasu-oh-mikami reappeared to cast in the sunlight."

Luciano BERIO

Sequenza VIIb (Soprano)

"Sequenza", a masterpiece by the Italian composer Luciano Berio (1925 – 2003), was written either for solo instrument or solo voice. Luciano Berio wrote his Sequenzas between 1958 and 2002 with the talents of particular performers in mind. By necessity, these performers were some of modern music's elite artists. Each Sequenza is a demonstration of nearly superhuman virtuosity and extended playing techniques – an attempt to show what each musician and each instrument is capable of, within the framework of the 20th-century avant garde.




Philip SPARKE

Pantomime – Originally for Euphonium (Tenor)

Philip Sparke (1951 -) was born in London and studied composition, trumpet and piano at the Royal College of Music. It was at the College that his interest in bands arose. A close association with banding in Japan led to a commission for the Tokyo Kosei Wind Orchestra and opened the door worldwide to his wind band music. In 2005, Sparke won the National Band Association / William D. Revelli Memorial Band Composition Contest.

Pantomime was written in 1951 for Nicholas Childs, a famed English euphonium player. Although the tenor saxophone may not be as physically demanding as the euphonium, this piece is still quite challenging and is one of Sugawa's favourite solos to perform.



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Sunday, November 5, 2006

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Saturday, October 21, 2006

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Music by Weber, Holst, and Husa.

James Campbell's appearance is funded by the J.P. Bickell Master Class and Lecture Fund.

7:30 pm. MacMillan Theatre. \$14, \$8 senior/student

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Kenneth Peacock was a distinguished alumnus of the University of Toronto's Faculty of Music. His body of work, as a composer and researcher for half a century, has made a significant impact on musical life in Canada. The Faculty of Music was very grateful to learn that Mr. Peacock had made a bequest to the University of Toronto in his will for the benefit of our music programs. With this legacy gift, the Faculty of Music will establish the Kenneth H. Peacock Lecture Series in Music in keeping with his lifelong interest in and contribution to the multi-dimensional study of music. Thank you Mr. Peacock.

For more information on Planned Giving please contact the Faculty of Music Development Office at 416-946-3145.

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